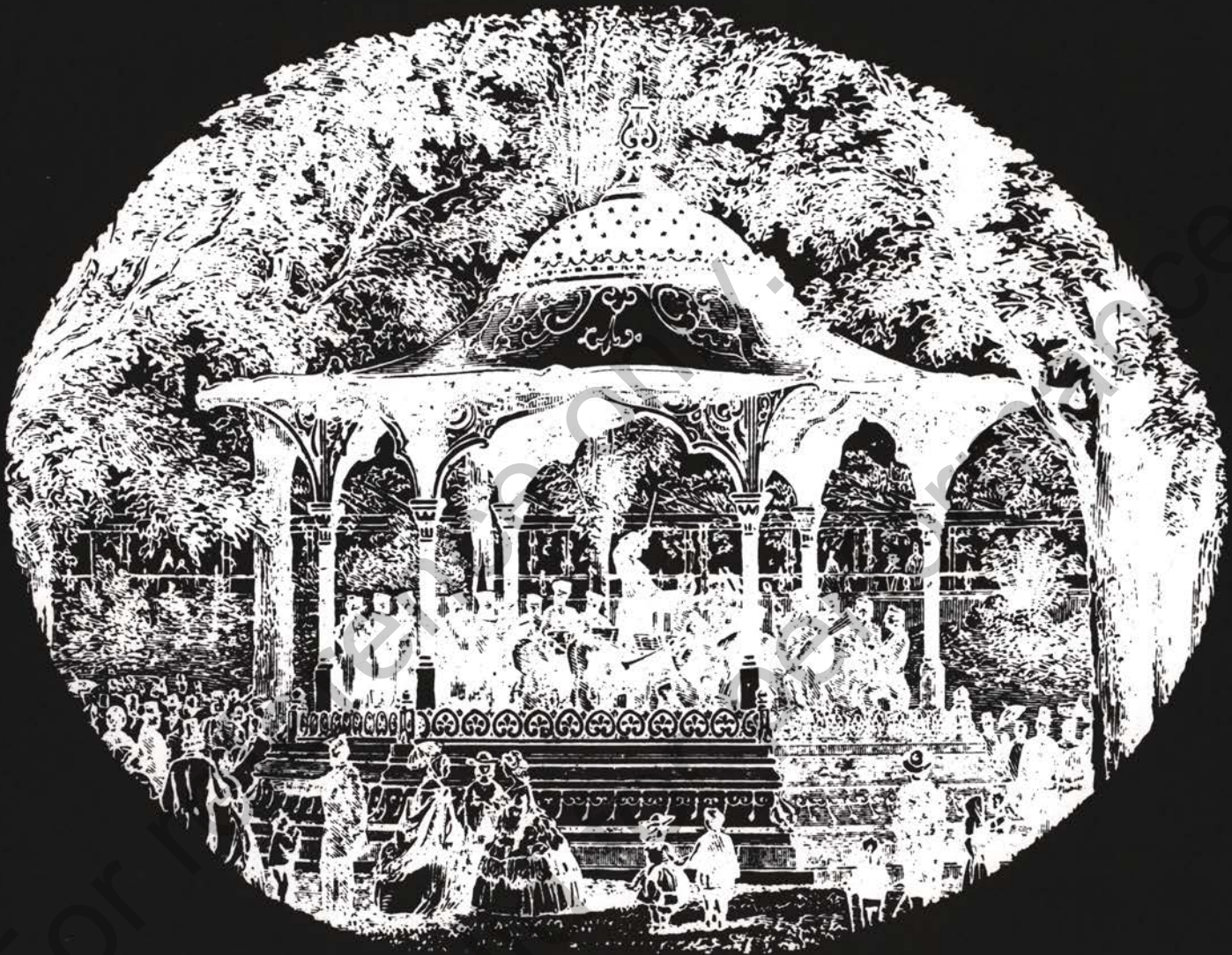


FULL CONDUCTOR SCORE
Score Cat.# 012-2598-01

QUALITY PLUS

March

Fred Jewell
Arranged by
Robert Longfield



Barnhouse
Heritage
of the
March
Series



C. L. BARNHOUSE COMPANY
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Fred Jewell - The Composer

Frederick Alton Jewell was a remarkable musician whose quiet and reserved nature would not allow him to publicize his own achievements. He expressed what he deemed important through his band scores, his conducting baton, and his euphonium and cornet. Jewell was born in 1875 in Worthington, Indiana, where his father, Dudley Jewell-an itinerant singing teacher-had settled several years before. Much of the entertainment at that time was provided by traveling and local bands of every size and proficiency. When a minstrel show which was passing through the community in 1888 became bankrupt, Dudley Jewell bought their instruments, taught his eight children enough to form a family band, and was thus able to supplement the meager family income by providing concerts at political and community gatherings. Fred was fourteen at the time and was assigned the euphonium. He became proficient later on cornet, piano, clarinet, and violin, but the euphonium remained his favorite instrument. When he was sixteen and a junior in high school, he reportedly left home to join the Gentry Brothers Dog and Pony Show Band. In 1897 he became bandmaster with the Wallace Circus but two years later was back with Gentry Brothers, this time as conductor-and composer of Gentry's Triumphal. Following a stint with Ringling Bros. (1902-1904), he played euphonium or calliope, as needed, with the Otto-Floto (later Sells Floto) Show in 1905-1906-his Floto's Triumph was published in 1906. In 1907-1908 he toured as euphonium soloist with the Ringling Bros. Band, directed by Al Sweet-for whom he wrote Yours Truly. During the 1908-1910 seasons he was conductor-cornetist with Barnum & Bailey -under his leadership the band was rated by Otto Ringling as the best that the B&B Circus had ever had. Unfortunately, he contracted malaria during a tour of South America.

Jewell left the circus life from 1911 to 1915 and lived in California, conducting a number of Shrine Bands-he took time out in 1912 to return to Worthington to marry a young widow, Myrtle Gray, whose physician-husband had treated Jewell for his malaria. He returned to the circus as bandmaster with Hagenbeck-Wallace for the 1916-1917 season, but in 1918 he went to Oskaloosa, Iowa, the hometown of his publisher, Charles L. Barnhouse. There he directed the Iowa Brigade Band as well as the local high school band, a small rural band at Rose Hill, and a number of stage show and silent movie orchestras. In 1919 he formed his own publishing company. Four years later encouraged by his wife, Fred Jewell packed his music, his instruments, his personal belongings-and their three-year old son-and moved back to Indiana. He continued the publishing business (still operated by his son, Fred, Jr.) composed new band works, and in 1926 became director of both the Franklin, Indiana, Masonic Home High School Band and the Murat Shrine Band. In 1927 the Jewell family moved to Tampa, Florida, where he conducted the city orchestra for two seasons and the band for one; in 1929 they were back in Worthington to stay. Jewell taught music at the local high school, assisted with bands in nearby Martinsville, Vincennes, Crawfordsville, and Linton, and composed music at every opportunity. His son remembers that Jewell was a perfectionist with his amateur as well as his professional bands but was more helpful than critical with the amateurs. Lacking an academic background, he attended Indiana State Teachers College in the 1930's to keep his teaching accreditation. Fortunately the faculty members respected his knowledge in composition, and he received the necessary credits by correcting and arranging his professors' musical works. Jewell was a good friend of the famous conductors of his time-including Sousa-and a member of the elite American Bandmasters Association. However, with the exception of a gold-plated cornet he received in 1930, he was awarded few honors before his death in 1936. He considered the performance of his music or a request to write a new march as the highest of honors. Among his posthumous honors were election to the Windjammer's Hall of Fame in 1975 and dedication of a plaque in his memory by the Murat Temple Shrine Band in 1980.

Jewell was a prolific composer with over 130 band works credited to his own name and another fourteen to his pseudonym, J.E. Wells. Eighty-two of his works are listed in the 1982 Band Music Guide and over 100 are in the Chatfield, Minnesota, Lending Library. He composed waltzes, such as Crimson Petal and Roses of Memory; smears, including Trombone Blues; serenades; novelties; reveries; polkas; overtures; galops; and marches. Among the most popular of Jewell's 100-plus marches and galops are: Battle Royal; Crawley's El Campo; E Pluribus Unum; Gentry's Triumphal; Galop-Go; High and Mighty; Iowa Brigade; March to Mecca; Old Circus Band; Quality Plus; Radio Waves; The Screamer; Shrine of Liberty; They're Off; and Trooping the Colors.

(Reprinted from MARCH MUSIC NOTES by Norman E. Smith. Book available from Program Note Press, 909 W. Claude St., Lake Charles, Louisiana 70605.)

Robert Longfield - The Arranger

Robert Longfield was born and raised in Grand Rapids, Michigan. He graduated with honors from the University of Michigan where he studied with Jerry Bilik and Dr. Paul Boylan and where he was a member of the band under Dr. William D. Revelli and George Cavender. He studied with Dr. Alfred Reed at the University of Miami, Miami, Florida. From 1969 until 1986 Mr. Longfield was the band and orchestra director at Davison High School, Davison, Michigan. In 1985 he was voted "Teacher of the Year" by the Michigan School Band and Orchestra Association.

A member of ASCAP, Mr. Longfield's arrangements have been played by high school and university bands throughout the United States, including performances at several major bowl games and the 1984 Olympics in Los Angeles.

Mr. Longfield is currently band director at Miami Palmetto Senior High School, Miami, Florida.



INSTRUMENTATION

C Piccolo.....	1	1st Bb Trumpet	3
1st & 2nd C Flutes	8	2nd Bb Trumpet	3
Oboe	2	3rd Bb Trumpet	3
1st Bb Clarinet	3	1st & 2nd F Horns	2
2nd Bb Clarinet	3	3rd & 4th F Horns.....	2
3rd Bb Clarinet	3	1st Trombone.....	2
Bb Bass Clarinet	2	2nd Trombone.....	2
Bassoon	2	3rd Trombone	2
1st Eb Alto Saxophone	3	Baritone BC.....	2
2nd Eb Alto Saxophone/Alto Clarinet.....	3	Baritone TC.....	2
Bb Tenor Saxophone	2	Tuba.....	4
Eb Baritone Saxophone	1	String Bass.....	1
		Mallet Percussion.....	2
		Timpani	1
		Percussion: Snare Drum/Bass Drum/ Cymbals ..	4

QUALITY PLUS

Full Conductor Score
(Performance time: 2:45)
012-2598-00

March Tempo $\text{♩} = 120$

March

Fred Jewell
Arr. by Robert Longfield

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes C Piccolo (Optional), C Flute 1,2, Oboe, Bb Clarinets 1,2,3, Bb Bass Clarinet, Bassoon, 1st Eb Alto Saxophone, 2nd Eb Alto Saxophone/Eb Alto Clarinet, Bb Tenor Saxophone, and Eb Baritone Saxophone. The brass section includes Bb Trumpets 1,2,3, F Horns 1,2,3,4, Trombones 1,2,3, Baritones, and Tuba. The percussion section includes String Bass (optional), Mallet Percussion (with Bells-plastic mallets), Timpani (optional), Cymbals, and Snare/Bass Drum. The score is written in 2/4 time with a key signature of one flat (Bb). Dynamics range from fortissimo (ff) to mezzo-forte (mf). The tempo is marked 'March Tempo' at 120 beats per minute. A large watermark 'Full Score for Piano' is visible across the page.

5

Picc. *f*

Fl. *f*

Ob. *f*

1 *f*

2,3 *f* *a2*

B. Cl. *f*

Bsn. *f*

1 *f*

2 *f*

A. Sxs.

Al. Cl. *f*

T. Sx. *f*

B. Sx. *f*

5

1 *f* *a2*

2,3 *f*

1 *f*

2 *f*

3 *f*

4 *f*

Hrns.

1 *f*

2,3 *f*

Trbn. *f*

Bari. *f*

Tuba *f*

Str. Bass *f*

Mallet Perc.

Timp. *mf*

Cym. *mf*

S.D. *mf*

B.D. *mf*

Picc.

Fl.

Ob.

1
Cls.
2,3

B. Cl.

Bsn.

1
A. Sxs.
2
Al. Cl.

T. Sx.

B. Sx.

1
Trpts.
2,3

1
2
Hrns.
3
4

1
Trbn.
2,3

Bari.

Tuba

Str. Bass

Mallet Perc.

Timp.

Cym.

S.D.
B.D.

a2

a2

a2

Picc.

Fl.

Ob.

1
Cls.

2,3

B. Cl.

Bsn.

1
A. Sxs.

2
Al. Cl.

T. Sx.

B. Sx.

1
Trpts.

2,3

1
Hrns.

2

3
4

1
Trbn.

2,3

Bari.

Tuba

Str. Bass

Mallet Perc.

Timp.

Cym.

S.D.
B.D.

choke

4166

Picc.
 Fl.
 Ob.
 1 Cls.
 2,3 Cls.
 B. Cl.
 Bsn.
 1 A. Sxs.
 2 Al. Cl.
 T. Sx.
 B. Sx.
 1 Trpts.
 2,3 Trpts.
 1 Hrn.
 2 Hrn.
 3 Hrn.
 4 Hrn.
 1 Trbn.
 2,3 Trbn.
 Bari.
 Tuba
 Str. Bass
 Mallet Perc.
 Timp.
 Cym.
 S.D.
 B.D.

Picc.

Fl.

Ob.

1

Cls.

2,3

B. Cl.

Bsn.

1

A. Sxs.

Al. Cl.

T. Sx.

B. Sx.

1

Trpts.

2,3

1

2

3

4

1

2,3

Bari.

Tuba

Str. Bass

Mallet Perc.

Timp.

Cym.

S.D.

B.D.

This page contains a musical score for a large ensemble. The instruments listed on the left are: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cls.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sxs.), Alto Clarinet (Al. Cl.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), Trumpets (Trpts.), Horns (Hrns.), Trombones (Trbn.), Baritone (Bari.), Tuba, String Bass (Str. Bass), Mallet Percussion (Mallet Perc.), Timpani (Timp.), Cymbals (Cym.), and Snare Drum (S.D.)/Bass Drum (B.D.). The score is written in a key signature of one flat (B-flat) and a common time signature (C). It features multiple staves for each instrument, with first and second endings indicated by '1' and '2,3'. Dynamics such as *mp* (mezzo-piano) and *a2* (second ending) are used throughout. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A large watermark 'Not Valid For Sale' is overlaid diagonally across the page.

Picc. *cresc.* *ff*

Fl. *cresc.* *a2* *ff*

Ob. *cresc.* *ff*

1 *cresc.* *ff*

2,3 *cresc.* *ff*

B. Cl. *mp* *mf* *ff*

Bsn. *mp* *mf* *ff*

1 *cresc.* *ff*

2 *cresc.* *ff*

T. Sx. *cresc.* *ff*

B. Sx. *mp* *mf* *ff*

1 *cresc.* *ff*

2,3 *a2* *cresc.* *ff*

1 *a2* *cresc.* *a2* *ff*

2 *a2* *cresc.* *a2* *ff*

3 *a2* *cresc.* *a2* *ff*

4 *cresc.* *ff*

1 *mp* *mf* *ff*

2,3 *mp* *mf* *ff*

Bari. *mp* *mf* *ff*

Tuba *mp* *mf* *ff*

Str. Bass *mp* *mf* *ff*

Mallet Perc. *mp* *mf* *ff*

Timp. *mf* *f* *ff*

Cym. *mf* *f* *ff*

S.D. *mp* *mf* *ff*

B.D. *mp* *mf* *ff*

Picc.

Fl.

Ob.

1
Cls.

2,3

B. Cl.

Bsn.

1
A. Sxs.

2
Al. Cl.

T. Sx.

B. Sx.

1
Trpts.

2,3

1
Hrns.

2
3
4

1
Trbn.

2,3

Bari.

Tuba

Str. Bass

Mallet Perc.

Timp.

Cym.

S.D.
B.D.

4166

39 Trio

Picc.
 Fl. *p-pp* *tr*
 Ob.

1 *p-pp*
 Cls. 2,3 *p-pp*
 B. Cl. *p-pp*

Bsn. *p-pp*

1 *p-pp*
 A. Sxs. 2 *p-pp*
 Al. Cl.
 T. Sx. *p-pp*
 B. Sx.

39 Trio

1
 Trpts. 2,3

1 *p-pp*
 Hrns. 2
 3 *p-pp*
 4

1 *p-pp* *a2*
 Trbn. 2,3 *p-pp*

Bari. *p-pp*
 Tuba *p-pp*

Str. Bass *p-pp*

Mallet Perc. *p-pp*

Timp.

Cym.

S.D. *lightly*
 B.D. *p-pp*

Picc.

Fl.

Ob.

1
Cls.

2,3

B. Cl.

Bsn.

1
A. Sxs.

2
Al. Cl.

T. Sx.

B. Sx.

1
Trpts.

2,3

1
Hrns.

2

3
4

1
Trbn.

2,3

Bari.

Tuba

Str. Bass

Mallet Perc.

Timp.

Cym.

S.D.
B.D.

4166 44 45 46 47 48

Picc.

Fl.

Ob.

1
Cls.

2,3

B. Cl.

Bsn.

1
A. Sxs.

2
Al. Cl.

T. Sx.

B. Sx.

1
Trpts.

2,3

1
2
Hrns.

3
4

1
Trbn.

2,3

Bari.

Tuba

Str. Bass

Mallet Perc.

Timp.

Cym.

S.D.
B.D.

4166 49 50 51 52 53

1. 2. 56

Picc.

Fl.

Ob.

1
Cl.

2,3

B. Cl.

Bsn.

1
A. Sxs.

2
Al. Cl.

T. Sx.

B. Sx.

1. 2. 56

1
Trpts.

2,3

1
Hrns.

2

3
4

1
Trbn.

2,3

Bari.

Tuba

Str. Bass

Mallet Perc.

Timp.

Cym.

S.D.
B.D.

4166 59 60 61 62 63

Picc.

Fl.

Ob.

1
2,3
Cls.

B. Cl.

Bsn.

1
2
A. Sxs.
Al. Cl.

T. Sx.

B. Sx.

1
2,3
Trpts.

1
2
3
4
Hrns.

1
2,3
Trbn.

Bari.

Tuba

Str. Bass

Mallet Perc.

Timp.

Cym.

S.D.
B.D.

4166

59

60

61

62

63

ff

choke

a2

a2

a2

Picc.

Fl.

Ob.

1
Cls.

2,3

B. Cl.

Bsn.

1
A. Sxs.

2
Al. Cl.

T. Sx.

B. Sx.

1
Trpts.

2,3

1
Hrns.

2

3

4

1
Trbn.

2,3

Bari.

Tuba

Str. Bass

Mallet Perc.

Timp.

Cym.

S.D.
B.D.

4166

64

65

66

67

68

a2

a2

a2

a2

cresc.

72

Picc. *f-ff*

Fl. *f-ff*

Ob. *p-ff*

1 *f-ff*

Cl. *f-ff*

2,3 *a2* *f-ff*

B. Cl. *p-ff*

Bsn. *p-ff*

1 *p-ff*

A. Sxs. *p-ff*

2 *p-ff*

AL. Cl. *p-ff*

T. Sx. *p-ff*

B. Sx. *p-ff*

72

1 *p-ff*

Trpts. *p-ff*

2,3 *p-ff*

1 *p-ff*

Hrns. *p-ff*

2 *p-ff*

3 *p-ff*

4 *p-ff*

1 *p-ff*

Trbn. *p-ff* *a2*

2,3 *p-ff*

Bari. *p-ff*

Tuba *p-ff*

Str. Bass *p-ff*

Mallet Perc. *p-ff*

Timp. *p-ff*

Cym. *p-ff*

S.D. *p-ff*

B.D. *p-ff*

Picc.

Fl.

Ob.

1
2,3
Cls.

B. Cl.

Bsn.

1
2
A. Sxs.
Al. Cl.

T. Sx.

B. Sx.

1
2,3
Trpts.

1
2
Hrns.

3
4

1
2,3
Trbn.

Bari.

Tuba

Str. Bass

Mallet Perc.

Timp.

Cym.

S.D.
B.D.

Picc.

Fl.

Ob.

1
Clas.

2,3

B. Cl.

Bsn.

1
A. Sxs.

2
Al. Cl.

T. Sx.

B. Sx.

1
Trpts.

2,3

1
2
Hrns.

3
4

1
Trbn.

2,3

Bari.

Tuba

Str. Bass

Mallet Perc.

Timp.

Cym.

S.D.
B.D.

1. 2.

Picc.

Fl.

Ob.

1
2,3

Cls.

B. Cl.

Bsn.

1
2

A. Sxs.
Al. Cl.

T. Sx.

B. Sx.

1
2,3

Trpts.

1
2
3
4

Hrns.

1
2,3

Trbn.

Bari.

Tuba

Str. Bass

Mallet Perc.

Tim.

Cym.

S.D.
B.D.

ff

ff

ff

ff

a2

ff

ff

choke

84 85 86 87 88 89

4166

This musical score page (numbered 20) covers measures 84 through 89. It features a full orchestral ensemble including Piccolo, Flute, Oboe, Clarinet (1 and 2,3), Bass Clarinet, Bassoon, Alto Saxophone, Alto Clarinet, Tenor Saxophone, Bass Saxophone, Trumpet (1 and 2,3), Horn (1, 2, 3, 4), Trombone (1 and 2,3), Baritone, Tuba, String Bass, Mallet Percussion, Timpani, Cymbals, and Snare/Drum. The score includes first and second endings (1. and 2.) and dynamic markings such as fortissimo (ff) and accents (a2). A 'choke' instruction is present for the Cymbals in measure 89. The page number 4166 is located at the bottom left.